

**M** Manhattan  
School of Music

**VOCAL ARTS &  
COLLABORATIVE  
PIANO DIVISION  
HANDBOOK  
2024–2025**

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# INTRODUCTION

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Welcome to the Division of Vocal Arts & Collaborative Piano at Manhattan School of Music! This Division of the School includes: Classical Voice, Collaborative Piano, Affiliated Studies and Opera Theatre. On behalf of our exceptional faculty, artistic staff and administrative staff, we welcome you to MSM to begin or to continue your artistic and educational journey. As a member of the MSM family, you are now part of a community of students, faculty, staff and alumni who are committed to excellence and making significant contributions to the performing arts industry.

This handbook has been developed to provide you with information specific to the study of classical voice and collaborative piano at MSM. It is your responsibility to review and follow the policies and procedures throughout your degree program. The handbook will be updated prior to the start of each new academic year.

MSM is deeply committed to fostering diversity, and equitable and inclusive practices throughout the School. Our words and actions matter. MSM's Cultural Inclusion Initiative affirms this –

*We believe an educational environment must be rooted in Cultural Inclusion to achieve academic and artistic excellence.*

Take time to review the [Cultural Inclusion Initiative](#). To fulfill this mission, all performances must include an underrepresented creator. For complete information review Recital Repertoire & Resources for more information.

Effective communication is vital to your success as a student, developing artist, and professional. You are the President, CEO and Artistic Director of your own private company. Be pro-active about reviewing information, asking questions and managing your time effectively. You have much to accomplish and we are here to help.

Best wishes for a challenging and productive year!

Dr. Carleen Graham, she/hers  
Dean of Vocal Arts & Collaborative Piano  
304 Main Building  
[cgraham@msmnyc.edu](mailto:cgraham@msmnyc.edu)

# MISSION & OBJECTIVES

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## Mission

The VACP Mission is to provide a high-quality and rigorous curriculum that offers students studying classical voice and collaborative piano an opportunity to develop essential technical and musical skills, and participate in educational and performing experiences that support their development as autonomous artists who can confidently imagine and navigate their professional journey.

## Objectives & Learning Outcomes

What we expect students to achieve by the time you graduate:

1. Students perform with a high-level of technical proficiency and are well- rounded musicians.
  - They demonstrate high technical proficiency appropriate for their age, degree level, experience and voice type/ instrument.
  - They demonstrate fluency in western musical notation appropriate for their degree level and musical experience.
  - They demonstrate fluency/authentic pronunciation, while steadily building reading, speaking and writing skills in the four core languages central to the classical vocal repertoire—Italian, German, French and English).
  - They differentiate between styles of repertoire by describing their qualities and demonstrating authentic practices for each.
  - They research, synthesize and perform repertoire outside of the traditional canon including underrepresented creators across a spectrum of cultures, languages and styles.

2. Students are unique and autonomous artists.
  - They research, translate, interpret and communicate (via text and music) the creators' intention while synthesizing it with their own ideas and views about the world.
  - They research, collaborate with, and champion works by underrepresented and living creators to ensure a rich, diverse and varied cannon for future generations.
  - They synthesize information and reflect upon their own experiences through multiple lenses to create meaning and unique expression in their work as artists, life-long learners, and contributors to an equitable and inclusive community.
3. Students participate in and contribute towards the future of a vibrant performing arts community and society.
  - They identify, distinguish and evaluate the wide variety of opportunities in the performing arts community and related industries.
  - They construct strategies to successfully enter and pursue a career in the performing arts or the profession of their choice.
  - They imagine, explore and create new practices in the industry that will invigorate and evolve the art form to reflect an inclusive, diverse and ever- changing society.

## Technical Standards for Collaborative Piano Majors

In order to maintain the integrity of the educational process at MSM, the School has developed a set of criteria for entrance to, and graduation for all Collaborative Piano degree programs offered at MSM.

All applicants in Collaborative Piano (vocal and instrumental specializations) must have previously completed a course of study in classical piano equivalent to the undergraduate or graduate curriculum at MSM.

1. Master of Music (MM) and postgraduate diploma (PS, PPD) students must demonstrate the ability:
  - to sing and play (self-accompany) a Mozart opera recitative and aria
  - to accompany both a singer and a violinist without rehearsal; vocal PS and PPD applicants do not have to accompany a violinist
  - to sight read standard vocal and instrumental literature
2. In addition to #1, without the violinist requirement, postgraduate PS, PPD and DMA students with a vocal specialization must demonstrate the ability:
  - to sing and play (self-accompany) a complete operatic scene from among five repertoire choices
  - the ability to perform a thirty-minute prepared recital, with the singer(s) of their choosing, demonstrating a variety of styles, periods and languages.
3. PS, PPD and DMA students with an instrumental specialization must demonstrate the ability to accompany their own instrumentalist(s) in three complete duo sonatas:
  - a Beethoven work
  - a Romantic period work
  - a 20th century work

## **The Evaluation of Technical Standards for Degree-Required Recitals**

- MM students have three required adjudicated recitals—one in the spring semester of the first year and two in the second year.
- PS students have one required adjudicated recital.
- PPD students have one required adjudicated recital in each year of study.
- DMA students have three required adjudicated recitals over the course of their two years (in residence) of study—one in the spring semester of the first year and two during the second year.

# **DIVISION ADMINISTRATION, FACULTY & STAFF**

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## **Academic Division Dean**

Carleen Graham

### **Chair of Collaborative Piano**

John Forconi

### **Head of Opera Theatre Music Staff**

Kristen Kemp

### **Faculty Coordinator of Studio Voice**

Christóphenen Nomura

### **Faculty Coordinator of Affiliated Studies**

Nils Neubert

### **Coordinator of Masterclasses & Competitions**

Dimitri Pittas

### **Coordinator of Collaborative Piano Services**

Djordje Nesic

### **Administrative Associate to the Office of the Provost & Academic Deans**

Erin Reppenhagen

## **Studio Faculty**

### **Studio Voice Faculty**

Edith Bers

Harolyn Blackwell

Mary Dunleavy

Ruth Golden

Cynthia Hoffmann

Catherine Malfitano

James Morris

Christóphenen Nomura

Sidney Outlaw

Joan Patenaude-Yarnell

Dimitri Pittas

Susan Quittmeyer

Mark Schnaible

## **Collaborative Piano Faculty**

### *Instrumental Specialization*

John Forconi  
Heasook Rhee

### *Vocal Specialization*

Myra Huang  
Thomas Lausmann  
Kenneth Merrill  
Bryan Wagorn

## **Affiliated Studies**

### **Acting & Movement**

C. Alexander  
Mamie Duncan-Gibbs  
Yehuda Hyman  
A.Scott Parry  
Felicity Stiversen

### **Vocal Literature & Style**

Joanne Chang  
Miriam Charney  
Derrick Goff  
Kenneth Merrill  
Djordje Nesic  
Mark Pakman

### **Diction**

Donna Gill  
Kathryn LaBouff  
Glenn Morton  
Nils Neubert  
Cristina Stanescu

### **Vocal Performance**

#### **Techniques**

Miriam Charney  
Cynthia Hoffmann  
Catherine Malfitano  
A. Scott Parry

### **Vocal Wellness & Physiology**

Justin John Moniz

## **Performance Classes & Ensembles**

### **Chamber Music**

Djordje Nesic  
Jinhee Park  
Heasook Rhee

### *Intro to Vocal Ensemble Singing*

Charlotte Merz

### **Collaborative Pianists & Instrumental Seminar**

John Forconi  
Heasook Rhee

### **Choral Ensembles**

*MSM Chorale & Chamber Choir*  
Deborah King

**Collaborative Pianists & Singers Seminar**

Kenneth Merrill

Myra Huang/Thomas  
Lausmann/ Brian Wagorn

**Opera Theatre**

**Music Staff**

Manuel Arellano  
Travis Bloom  
Jeremy Chan  
Joel Harder  
Chun-Wei Kang  
Djordje Nesic  
LeAnn Overton  
Eric Sedgwick  
Shane Schag  
Jocelyn Stewart

**Graduate Opera Workshop**

Gordon Ostrowski

**Stage Intimacy Consultant**

Stephanie Sutherland

**Conductors & Music**

**Directors**

Chun-Wei Kang  
Kelly Kuo  
Jackson McKinnon  
Djordje Nesic  
Shane Schag  
Pierre Valet

**Stage Directors**

Katherine Carter  
Janine Colletti  
Richard Gammon  
Amy Justman  
George R. Miller  
A. Scott Parry  
John de los Santos  
Felicity Stiversen

**Performance & Production**

**Dean of Performance & Production**

Madeline Tolliver

**Assistant Dean for Artistic Operations**

Edward Gavitt

**Assistant Dean for Theatrical Productions**

Christina Teichrow

**Performance Librarian**

Manly Romero

**Assistant Dean for Concert Productions**

Matthew Stewart

**Assistant Director for Theatrical Operations**

Kathryn Miller

**Assistant Director for  
Theatrical Design**

Stefano Brancato

**Assistant Director for  
Scheduling & Patron  
Services**

Ramon Tenefancia

**Theatrical Productions  
Ensembles Manager**

Josi Petersen

**Large Ensembles Manager**

Hunter Lorelli

**Artistic Staff Coordinator**

Veronica Mac

**Theatrical Productions  
Administrative Assistant**

Blair Cagney

# **POLICIES, PROCEDURES & COMMUNICATION**

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Students are required to adhere to the institutional policies and procedures of [Manhattan School of Music](#) and the Vocal Arts Division (this document). The [MSM Academic Catalog](#) provides more detailed information about each degree program and courses offered. These three documents will answer the majority of your questions about MSM and the Vocal Arts Division. If you find discrepancies between the documents, contact the Dean of Vocal Arts.

Students are ultimately responsible for understanding the requirements of their course of study.

## **Academic Calendar**

The [MSM Academic Calendar](#) contains important dates for the year—first day of classes, add/drop period, jury dates, opening and closing of residential halls, and school breaks. The Office of Theatrical Productions/OMT will also send out specific audition information for opera theatre in August for fall/spring productions.

## **Mandatory Student Meetings**

Vocal Arts Division Orientation meetings will take place on Tuesday, September 3, 2024:

Collaborative Pianists—2 PM-3:30 PM, Rahm Hall Undergraduate  
Classical Voice—3 PM-4:15 PM, Miller Hall Graduate Classical  
Voice—4:30 PM-5:45 PM, Miller Hal

## **Division Newsletters**

Check your [@msmny.edu](mailto:@msmny.edu) junk/spam folder if you do not receive either of the following newsletters and [contact Dr. Graham](#), Dean to verify your email address.

*Quick Connect Emails*—Bi-weekly emails from Dean Graham during the academic year that includes important & timely information.

*VACP Updates*—A more formal newsletter distributed to division faculty and students, MSM administration, VACP alumni, and industry professionals. Submit your professional news for the [VACP Spotlight](#).

## Academic Accommodation & Disability Services

Manhattan School of Music strives to provide all students with accessible, equitable and welcoming learning environments. MSM aims to ensure that students with disabilities have a similar and equitable experience to that of their non-disabled peers. Students are strongly encouraged to take advantage of these important services if needed. Registering before the semester begins or in the first week of classes can really provide the support you need to succeed. [More information](#).

## Course Syllabi & Canvas

For every course you take (lessons, ensembles, classes) the instructor must provide a syllabus prior to the first class meeting. The syllabus functions like a contract because it explains the purpose of the course, the goals and learning objectives, the course calendar, expectations, assignments and deadlines, grading/assessment measures, and other information. Read each course syllabus carefully and ask the instructor if you have questions. All syllabi are posted on Canvas (accessed through your student portal).

## Copyright & Use of AI (Artificial Intelligence)

Make sure you understand regulations about the use of electronic sources and AI. Information [HERE](#).

## Health & Wellness

Maintaining health and well-being is critical to your educational and artistic development. MSM offers a holistic approach to health and wellness with [services and counseling](#) available to all students.

If you experience pain before, during or after playing your instrument or singing, discuss it immediately with your teacher. Physical pain is a sign that you are not using your body correctly, you might have swollen vocal cords or other physical conditions. There are referral sources available to help you before it becomes chronic or serious. If physical therapy is needed, MSM has a [physical therapy program](#) to support musicians. Though studio teachers may have contacts with medical specialists in the NYC area, students are ultimately responsible for making their own medical decisions.

## Professional Interactions & Communication

Part of the academic experience is intended to help build professional skills needed to succeed after graduation. It is important for everyone to communicate and interact with peers, faculty, administration and staff in a professional manner.

Students should communicate with faculty via Canvas or their MSM email address. You should communicate with MSM administration and staff via MSM email or office phone. In-person meetings are best when possible.

The MSM faculty, administration and staff work hard to support all students and it will take time to respond to you. With some offices, expect at least a 48- hour (work week) response time. During busy times it will take longer. If possible, try to schedule an appointment. Be mindful of when you contact faculty, administration and staff. Do not expect a response over the weekend.

Your emergency may not be someone else's priority...

## Email & Texting

All official communication will be delivered to your @msmnyc.edu address. This includes important school information, communication from faculty and staff and information about other opportunities. If you receive an email from an administrator, staff or faculty member's private email account (not ending in @msmnyc.edu), you should always reply to them using their @msmnyc.edu email address which should be included in the course syllabus.

**CHECK YOUR @MSMNYC.EDU EMAIL TWICE DAILY!**

Texting is considered informal or casual communication. Some faculty text, others do not. Texting with faculty needs to maintain a level of professionalism that you don't use when texting with friends and family. Avoid texting or calling before 9am or after 7pm on weekdays or anytime on weekends unless it is an emergency.

## Communication by Email

Do not compose an email like a text message.

1. Begin with a salutation—Dear \_\_\_\_\_,
2. The body of your email should be composed in complete sentences using correct punctuation.
3. Keep your email short and include specific information.
4. To request a meeting, make sure to ask the faculty member when they might be available and provide your availability for them to choose.
5. Close with Sincerely, Thank you, or Regards, and your name.
6. If you are contacting administration or MSM staff about a School issue like registration, financial aid, etc., make sure to include your MSM ID number so they can access your file quickly.

## Electronic Devices & Personal Recordings

MSM acknowledges that technology is utilized in a variety of ways—for translation, lesson/coaching recording, score reading, and for interactive assignments during class. Students are expected to be fully engaged in their classes, rehearsals and lessons. Therefore, using an electronic device is considered unprofessional when the activity is not directly related to the rehearsal, lesson or class. The Vocal Arts faculty expects that students will place their mobile device in airplane mode for the duration of the rehearsal, lesson or class. You must request and receive prior permission from the instructor if you wish to use your phone to support your work.

You must have permission from the instructor to personally record any lesson, class or rehearsal for your own educational purposes only. Recordings must never be posted on social media or public sites without written permission of all participant.

## Leaves of Absence from School

Students who wish to be absent from school for professional reasons for more than three consecutive days must request a Limited Leave of Absence (LLOA) from the Office of the Provost, well in advance of the event. Examples of professional reasons include a summer program that begins before the semester ends, a competition during the academic year, auditions, or a professional performance that is unique and deemed essential to your professional development. Understand that an LLOA may impact your ability to participate in casted productions or performances that require attendance during your LLOA.

Personal Leaves are for medical or family emergencies, involuntary leaves, or emergency involuntary leaves which are approved by the Dean of Student Affairs.

## Reserving a Practice Room

Students must reserve practice rooms via ASIMUT. Students can find information about this platform in MSM student portal and from an informational email from the Scheduling Office sent at the beginning of the academic year.

## Conflict Resolution & Grievances

Sometimes differences of opinion, misunderstandings, or concerns about grades or class processes occur between instructor/student or student/student. Conflicts can be resolved! Contact your instructor or classmate and request to meet. Prepare ahead of time what you want to say and write it down. This is an important first step in developing effective communication skills needed to succeed professionally. If, after speaking with the person, you do not feel the issue is fully resolved you can contact administrators about the issue.

There are two kinds of grievances: Academic (grades, course requirements, etc.) and Non-Academic (communication, behavioral, Title IX, etc.) and they are handled differently. Visit the [Grievance Resolution Process](#) page for complete information. For students who have concerns about studio or rehearsal instruction, see information in APPLIED LESSONS and PERFORMING ENSEMBLES.

## Rehearsal Schedules & Production Contracts

Voice students will receive specific information about rehearsal schedules during the first meeting of each ensemble. For all undergraduate and graduate opera theatre productions cast members are required to sign a production contract that indicates you are fully informed of requirements and expectations for the rehearsal and production process. This is important because it informs you of all information up front and helps prepare you for professional expectations.

# Dressing for Professional Success

The discussion about professional attire in the industry has evolved over recent years. While there is evidence that traditional expectations for dress and attire are being challenged and reimagined to be more inclusive and flexible, it still can be confusing to always know what choices to make for each situation. MSM encourages and supports you to be YOU.

For every situation always consider—“What impression do I want to make?”

## *Juries, Auditions & Masterclasses*

Business Formal attire is the professional standard. What the panel, guest teacher or audience sees will impact how they listen and process information. Dress and groom yourself in a way that allows your talent and artistry to be the center of attention.

1. In order to see your full range of expression we must see your entire face.
2. Make sure your clothing fits well so you can focus on the audition without worrying about tripping or adjusting garments.
3. Make sure that your clothing is clean and wrinkle-free.
4. Wear shoes that allow you to walk securely and naturally on smooth stage surfaces so that you won't slip or lose your balance.
5. If you are performing on a stage with the audience sitting lower than stage level, your skirt will seem shorter than it actually is.

## *Concerts and Recitals*

Dressy Casual, Business Formal or Black Tie attire. Students performing in choirs, large ensembles or chamber ensembles will generally be required to wear a specific color (typically black), designated sleeve/skirt/pant length with minimal accessories to present a unified ensemble and to keep the focus on the music.

As a soloist for a recital or concert you have the most flexibility about what you wear. If you are performing with others you can

discuss what to wear to complement each another. There also may be guidelines to follow for video recordings (patterns and shiny fabrics do not film well). It is important to be considerate of others when making decisions because not everyone will have the resources to purchase something new.

### *Staged Productions*

Operas and musicals are designed to reflect the directors concept of the show. Some productions will be costumed and some will rely on the performers to wear their own clothing. Costumes are not personal fashion statements; they are part of the overall production design. When you are assigned a costume, be respectful to those who design and create it. Directors might ask you to 'dress to suggest' a character or to coordinate with others on color choices. Do not create your own costume or expect others to buy clothing they do not already own because they may not have the resources. One person can impact the overall look-greatly distracting from the performance and cause turmoil within the cast. Be a team player and follow the director's wishes.

## **APPLIED LESSONS**

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Your primary studio teacher is among your most vital faculty resources during your course of study. The one-to-one instruction model has been foundational to the study of classical music for centuries and is to be valued and utilized wisely. You are responsible for practicing everyday so that you attend each lesson fully prepared to engage with your teacher to meet your artistic goals.

At Manhattan School of Music, students are entitled to the equivalent of fourteen (14), one-hour private lessons each semester with your studio teacher. If you are concerned that you are not receiving the requisite number of lessons or have a concern about the frequency or consistency of your lessons, please notify the Division Dean.

### **Lesson Scheduling & Attendance Policies**

Lessons will be scheduled at a mutually convenient time for the teacher and the student. Students will not be released from any rehearsal or class to attend a lesson or make-up lesson. If a student is not called for a rehearsal on a particular day, a make-up lesson can be scheduled during that time.

If a student needs to cancel a studio lesson for any reason, the student should immediately inform the studio teacher. Most studio faculty require a 24-hour notice from the student prior to the lesson. The studio teacher is not obligated to adjust lesson times or make up lessons that were canceled for non-illness/ non-emergency reasons. In cases of documented illness (note from doctor) or other emergency, submitted to and verified by the Dean of Students, the teacher will make up missed lessons at a mutually convenient time.

It is common during some lessons that the instructor and student need to discuss repertoire or develop a plan of action that will limit the amount of singing or playing during that lesson. This is considered part of the lesson time and the instructor is not obligated to schedule another lesson to make up for the time spent

planning. The focus of the lessons should be on the student's educational and artistic development and not used to discuss personal or unrelated issues.

If a student misses two, consecutive lessons the instructor must notify the Office of the Provost, Dean of Students and the Dean of Vocal Arts who will follow up with the student to understand the cause of the issue and work with the instructor and student towards a solution.

## Resolving Conflict

Differences can be resolved! As in any professional relationship, sometimes there are mis-understandings or personality conflicts that need to be resolved.

Developing strong communication skills is critical in establishing and maintaining a professional career. Should an issue arise which requires discussion or resolution students are expected to:

1. Ask if you can schedule an appointment to discuss the issue. You should wait until you are calm before you ask to meet with the instructor in order to be respectful and focused. (See instructions in Communications for email correspondence).
2. Prepare ahead for the meeting. Write down everything you would like to discuss to take with you. Practice aloud what you want to say. Always remain respectful.
3. After the meeting follow up with an email (See instructions in Communications) to thank the instructor for their time and to summarize what was discussed, including any decisions or next-step actions that were agreed upon.
4. If you were not able to come to a mutual agreement about an issue, contact the Dean of Vocal Arts.

## Changing Studios

Changing studios is a serious decision to be thoroughly considered before taking any action. Students should make every attempt to bring concerns to their teacher and ask questions before it

becomes a significant issue. Studio changes will be processed only during the following times:

- During the summer before the start of the fall semester.
- Before the end of the add/drop period each semester. All forms with signatures must be received by 9:00am on the final day of add/drop.
- In the last two weeks of a semester that will go into effect for the following semester.

Deadlines are firm. Changes must be approved first by the Division Dean, then the Dean of Academic Affairs, and finally by the Provost. Only in a rare circumstance, determined by the Dean of Students and Provost, will a student be permitted to move to another studio.

**Though students may approach prospective teachers about studio space availability, trial lessons or discussions with prospective teachers must NOT take place until approved by the Division Dean.**

## Required Process

1. The student and current teacher meet to attempt to resolve issues through an in-person meeting.
2. If the student or teacher still feels that a change is necessary, or that a conversation is not possible, the student or teacher should contact the Dean of Vocal Arts. Collaborative piano students are encouraged to consult with the Chair of CP at this stage. If not, the Dean will consult with the Chair after meeting with the student.
3. The Dean will ask you to explain the issue and how you have attempted to resolve it. If requested, the Dean can help you plan a way to discuss the issue with your teacher. Only in extreme circumstances will the Dean intervene as it is important for the teacher and student to discuss the issue first.

4. After the student and teacher meet, they should notify the Dean that they have met and what course of action they wish to take.
5. The Dean verifies with the teacher or student what communication has taken place and that a studio change is necessary.
6. The Dean will notify the student that they have permission to request trial lessons with other faculty.
7. Once the student has received approval from the new teacher that they are accepted into the studio, they notify the Dean of Vocal Arts.
8. Once the Dean approves the studio change, the Dean will notify the student to complete the Change of Studio Form (now located in the MSM Student Portal). This begins the change process through electronic signatures. Do not complete this form until you have received permission (email form) from the Dean.

MSM policy strictly prohibits any retribution against a student by a former teacher or against a teacher by a former student. Previous teachers do not grade the juries or auditions of any former students.

# **JURIES-PRIMARY INSTRUMENT EXAMINATIONS**

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## **Collaborative Piano**

Collaborative piano students do not take juries. Instead, each degree-required recital is adjudicated. See DEGREE-REQUIRED RECITALS for complete information.

## **Classical Voice**

All voice students (except PS, 2nd year PPD and DMA students) must perform and pass an annual juried exam before the voice faculty in order to receive credit, fulfill degree requirements, and to maintain their scholarship eligibility. Juries take place in May and are scheduled through the Office of the Registrar. If you are presenting a degree-required recital, your graduation recital jury will occur in May of your final semester.

All juries have an underrepresented creator repertoire requirement. See Repertoire Requirements & Resources for specific information.

Graduating Seniors who have applied and are accepted into a higher degree program for the following academic year, are not required to perform a graduation jury. This also extends to graduating Master of Music degree students who have been accepted into the PS, PPD or DMA program for the following academic year.

## **Bachelor of Music Jury Repertoire Requirements**

- First year/Freshmen: Three (3) selections including Italian and English. At least one piece must be by an underrepresented creator. One operatic aria is permitted with permission of the student's studio teacher. Musical theatre songs are not permitted. All selections must be memorized. The student will first perform their Italian selection and the faculty panel will choose one additional selection from the

- Second year/Sophomores: Four (4) selections including German, Italian and English. At least one piece must be by an underrepresented creator. No more than one (1) operatic aria is permitted. Musical theatre songs are not permitted. All selections must be memorized. The student will first perform their German selection and the faculty panel will choose one additional selection from the list.
- Third year/Juniors: Five (5) selections including French, German, Italian and English. At least one piece must be by an underrepresented creator. No more than two (2) operatic arias are permitted. Musical theatre songs are not permitted. All selections must be memorized. The student will first perform their French selection and the faculty panel will choose one additional selection from the list.
- Fourth year/Seniors: Full graduation recital program. See DEGREE-REQUIRED RECITALS for complete information. The student can choose to present any selection from their recital program (except the exception of a musical theatre song) and the faculty panel will choose one additional selection from the list. All repertoire must be memorized. The graduation recital jury will take place in May during jury week. Students must upload a complete list of their recital repertoire when signing up for their jury so that the faculty can access it electronically.

## Master of Music Degree Requirements

- First year: Six to seven (6-7) selections including French, German, Italian and English. At least one piece must be by an underrepresented creator. No more than two (2) operatic arias are permitted. Musical theatre songs are not permitted. All selections must be memorized. The student will first perform a selection of their choice from the list and the faculty panel will choose one additional selection from the list.
- Second year: Full graduation recital program. See DEGREE-REQUIRED RECITALS for more information. At least one

piece must be by an underrepresented creator. Only one (1) operatic aria is permitted. Musical theatre songs are not permitted. All selections must be memorized. The student can choose to present any selection from their program (except for musical theatre) and the faculty panel will choose one additional selection from the list. The graduation recital jury will take place in May during jury week. Students must upload a complete list of their recital repertoire when signing up for their jury so that the faculty can access it electronically.

## Professional Studies (PS) Certificate

- PS students are not required to perform a jury.

## Professional Performance Diploma

- First year: Six to seven (6-7) selections including French, German, Italian and English. At least one piece must be by an underrepresented creator. No more than two (2) operatic arias are permitted. Musical theatre songs are not permitted. All selections must be memorized. The student will first perform a selection of their choice from the list and the faculty panel will choose one additional selection from the list.
- Second year: Students are not required to perform a jury.

## Doctor of Musical Arts Requirements

- You are not required to perform a jury, but you must have at least one additional voice faculty member present at each recital or provide a recording of the recital to the Division Dean within one week of the performance. Refer to requirements in the Doctoral Handbook.

## Grading

Jury comments will be available from the Office of the Registrar approximately one week after the jury. Faculty names are withheld unless they self-identify in their comments. The current or any

former teacher of the student will not grade the jury, but can write comments if they choose. The student's jury grade is the combined average of all scores submitted at the jury. Jury grades are separate from the final grade students receive from their primary instructor. Non-degree- required recital juries (1st, 2nd, 3rd year undergraduates, 1st year MM degree and 1st year PPD) are graded on a 10-point/letter grade scale. Graduation recital juries are graded as Pass/Fail.

<b>Score</b>	<b>Description</b>	<b>Grade</b>
10	Exceptional	A
9	Excellent	A
8	Very Good	A-
7	Good	B+
6	Acceptable	B
5	Borderline	B-
4	Re-jury	C+
3	Re-jury	C
2	Re-jury	C-
1	Fail-dismissal	D
0	Fail-dismissal	F

## Make-up Juries, Re-juries or Failing a Jury

If a student receives a grade between C+ and D- for major lessons or a jury examination, the Dean of Academic Affairs, Provost, Academic Dean, and studio teacher will meet to discuss the general quality of applied work. If it is agreed that the grade is not representative of the student's work, probation will not result, but the grade will remain on the student's transcript. If probation results, it will be for one semester. The student is then re-evaluated through a re-jury examination at the conclusion of the following semester. If the student receives a B- or higher, they are taken off probation; if the grade remains between C+ and D-, probation continues until the re-jury examination at the conclusion of the following semester. If the quality of work does not improve by that time, the student will be dismissed.

Students who receive an F (failing grade) for major lessons or jury examination are immediately dismissed from the School. Students will fail a jury if they are absent from the jury examination without prior approval, do not present all required jury repertoire, or perform at a concerning low level for their degree program.

## Jury Postponement

The Office of the Registrar will only consider a student petition requesting postponement of a jury in extreme medical conditions (documented by a physician), sudden family emergencies, or other exception circumstances. In all other cases, any student who fails to perform a scheduled jury will receive an F for that jury. A failed jury will result in dismissal from MSM. A postponed jury must be successfully completed no later than the first two weeks of the subsequent semester.

## Advanced Standing Jury for Sophomores

In extremely rare cases, sophomores may accelerate their program in performance by means of an Advanced Standing Jury (ASJ). Passing an ASJ will allow a student to graduate early (typically, one semester), provided all other academic requirements are met. ASJ can only be granted once. To begin the process, contact the Registrar's Office and complete a Petition for Advanced Standing Form. The petition must be approved by both the major teacher and the Dean of Vocal Arts and submitted no later than March 1st of the academic year in which the ASJ is to take place.

# DEGREE-REQUIRED RECITALS

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## Scheduling Your Recital

The Scheduling Office is responsible for scheduling and confirming all degree and non-degree recitals. After the fall semester begins, students will be notified by the Scheduling Office when they can begin to schedule their recital. In your student portal (my.msmnyc.edu) click on “Recital Date Request Form.” Applications must be completed online. No in-person applications will be accepted. Students are responsible for creating, printing and distributing their own program notes and translations.

*No one has ever said,*

*“I’m glad I waited until the last minute to schedule my recital.”*

## Collaborative Piano

**All collaborative piano degree-required recitals must take place on or before April 15.** This gives the Orto Center time to process the recording, for faculty to adjudicate, and for grades to be submitted by the required deadline. Students who do not perform their recital by April 15 risk not graduating on time as MSM only confers degrees in May and December. If a scheduled recital must be postponed due to emergency or illness, students must immediately contact the Scheduling Office and the Department Chair.

Students who are registered for a Recital during any semester and are not able to perform it, must submit an *Incomplete Grade Form* located in your student portal at least 3 weeks before the end of the semester.

## Degree-Required Recitals

- Master of Music (MM) students are required to perform three recitals during their two-year course of study. The first recital should be performed in the spring semester of the first year and two recitals should be performed during the second year.

- Professional Studies (PS) students are required to perform one recital in the second (final) semester of study.
- Professional Performance Diploma (PPD) students are required to perform one recital each year in the spring semester of their program.
- Doctor of Musical Arts (DMA) students are required to perform three recitals while in residence at the School. The first recital should be performed in the spring semester of the first year and two recitals should be performed during the second year in the program.

## **Repertoire Requirements**

CP recitals must be at least 75 minutes and no more than 90 minutes in length (inclusive of a 10-15 minute intermission).

All recital programs must include at least one selection by an underrepresented creator (see pp. 40-42) and be approved by their primary teacher. Repertoire choices cannot include music previously used for the entrance audition or on a previously adjudicated recital at MSM or another institution. All repertoire should reflect a high degree of difficulty for the degree program and skill level in their area of specialization.

## **CP Vocal Specialization**

- Master of Music (MM) must perform one (1) instrumental and two (2) vocal recitals.
- Performance Studies (PS) students must perform one (1) vocal recital.
- Professional Performance Diploma (PPD) students must perform one (1) vocal recital each year of their program.
- Doctor of Musical Arts (DMA) students must perform three (3) recitals while they are in residence. The first recital must be performed in the spring semester of the first year and two recitals must be performed during the second year in the program. All three can be vocal recitals, or one of the three may be an instrumental recital.

## **CP Instrumental Specialization**

- Master of Music (MM) must perform one (1) vocal and two (2) instrumental recitals.
- Performance Studies (PS) students must perform one (1) instrumental recital.
- Professional Performance Diploma (PPD) students must perform one (1) instrumental recital each year of their program.
- Doctor of Musical Arts (DMA) students must perform three (3) recitals while they are in residence. The first recital must be performed in the spring semester of the first year and two recitals must be performed during the second year in the program. All three can be instrumental recitals, or one of the three may be a vocal recital.

## **Recital Adjudication**

All CP degree-required recitals are adjudicated from a recording provided via a link by the student. It is the student's responsibility to upload the link to the recital recording (this can be of the livestream or on YouTube) and a PDF of the official recital program to the Recital Course (for which they are registered) on Canvas.

It is strongly recommended that all degree-required recitals be video recorded with high-definition audio. Consult MSM's Recording Studio for all information about recording services and policies.

Each recital will be adjudicated by two CP faculty members other than the primary teacher as assigned by the Department Chair. Student's must notify the Chair of the date of your recital for the academic year when you receive confirmation from the Scheduling Office.

## **Accompanying Recitals of Other Students**

CP students in any degree program (with permission from the Department Chair) may accompany singers or instrumentalists for their degree-required recitals. It is possible for CP majors to use

one or more of these recitals to fulfill their own degree-required recitals as long as the recital program meets the requirements for the CP student's degree program.

If you accompany a voice major's recital, you must attend at least four (4) hours of recital coaching and at least four (4) hours of the singer's studio voice lessons. If you accompany an instrumentalist, you must attend at least seven (7) of the instrumentalist's lessons. In either case, if you are not using the vocal recital as one of your degree-required recitals, please refer to the chapter, Collaborative Piano Practicum, for more information.

## Classical Voice

Classical Voice majors planning a degree-required recital this academic year must first consult with their voice teacher and recital pianist before scheduling a recital date.

If you perform your degree recital off-site by choice or by approved postponement, you are responsible for recording your recital and submitting it to the Division Dean within 5 days of the performance if your primary teacher (or approved faculty proxy) is unable to attend in person.

MSM does not record off-site recitals.

Undergraduate students (BM) are required to perform two (2) recitals in their last two years of study:

- Third year/Juniors: are required to perform one half recital -30 minutes of music. Half recitals are often shared with another junior (voice or instrumental), but it is not required.
- Fourth year/Seniors: are required to perform one recital of at least 50 minutes, but no more than 60 minutes of music. Students may choose to include a 10-15 minute intermission in the middle of the program.

Graduate students must fulfill requirements according to their degree program:

- Master of Music (MM) students are required to perform one recital including at least 50 minutes, but no more than 70 minutes of music. All music must be memorized. If a

chamber music work using more than two instruments is programmed, a score may be used in performance. Students may choose to include a 10-15 minute intermission in the middle of the program.

- Performance Studies (PS) students are required to perform one recital including at least 50 minutes, but no more than 70 minutes of music. All music must be memorized. If a chamber music work using more than two instruments is programmed, a score may be used in performance. Students may choose to include a 10-15 minute intermission in the middle of the program.
- Professional Performance Diploma (PPD) students are required to perform one full/60-minute recital in the second year of study. All music must be memorized. If a chamber music work using more than two instruments is programmed, a score may be used in performance. Students may choose to include a 10-15 minute intermission in the middle of the program.
- Doctor of Musical Arts (DMA) students are required to perform one recital including at least 50 minutes, but no more than 70 minutes of music. All music must be memorized. If a chamber music work using more than two instruments is programmed, a score may be used in performance. Students may choose to include a 10-15 minute intermission in the middle of the program. Refer to additional parameters in the Doctoral Studies Handbook.

## **Repertoire Requirements**

Students must select recital repertoire at an appropriate level of difficulty suitable for their degree program and skill level. All recital repertoire must be approved and heard by their primary teacher and coached by their MSM assigned vocal coach.

Repertoire selections should not include music previously used for the entrance audition or on a previous degree- required recital at MSM or another institution, unless the student is building a larger set or cycle from the primary piece. Example: The student

performed song 1 from the Cycle “X” for their MSM audition, performed song 4 from Cycle “X” on their junior recital, and now wants to perform all six songs from Cycle “X” on their graduation recital.

- Third year/Juniors: Repertoire selected must be contrasting in style and genre. At least three of the core languages (English, French, German, or Italian) must be represented and least one selection must be by an underrepresented creator. The program must be completely memorized. No more than one operatic aria can be included.
- Fourth year/Seniors: Repertoire selected must be contrasting in style and genre. All four of the core languages (English, French, German and Italian) must be represented and least one selection must be by an underrepresented creator. The program must be completely memorized. No more than one operatic aria can be included.
- Master of Music: Repertoire selected must be contrasting in style and genre. All four of the core languages (English, French, German and Italian) must be represented and least one selection must be by an underrepresented creator. The program must be completely memorized. No more than one operatic aria can be included. All music must be memorized. MM students are strongly encouraged to explore and perform works by living creators.
- Professional Studies Certificate & 2nd year Professional Performance Diploma: Repertoire must be contrasting in style. At least four languages (English, French, German, Italian)\* must be represented. All selections must be memorized and no more than one (1) operatic aria. At one selection must be by an underrepresented composer.
- Doctor of Musical Arts: All recital programs must include works of an advanced skill level both musically and vocally. At least one selection must be by an underrepresented creator. See Additional Requirements & Resources for more information. For at least one of the three recitals, you are strongly encouraged to include at least one work

(song cycle, chamber work) by a living creator. Consult the Associate Dean for Doctoral Studies for other specific procedures and requirements.

## Advanced Repertoire

If a student wishes to explore a longer, more advanced work in a specific language that may prevent them from representing all required languages within the timing requirements, or, if they would like to replace one of the required languages with another language (approved by the primary teacher), the student must submit a General Petition Form to the Faculty Coordinator of Studio Voice at least eight (8) weeks prior to the date of the scheduled recital. The petition should include the reasons for the request and also list the entire repertoire of the recital. The Faculty Coordinator will share the request with the studio voice faculty who must approve the petition before it is forwarded to the Division Dean for approval.

## Underrepresented Creators

MSM'S Cultural Inclusion Initiative requires all faculty and students to share in the responsibility of advancing the School's commitment to Cultural Inclusion. In part, it states that Cultural Inclusion requires the study and performance of works by creators from a diverse range of backgrounds, including race, ethnicity, nationality, gender, able-ness, and/or sexual orientation.

**All juries and recitals must include a work (song, song cycle, aria or chamber work) by an underrepresented creator (composer/poet/ librettist).**

If the submitted recital program does not include an underrepresented creator, the Faculty Coordinator of Studio Voice or the Chair of Collaborative Piano will contact the student who then must submit a revised program. Your recital program will not be approved if it does not include an underrepresented creator. This delay may impact your ability to perform your recital at the scheduled time and, in some cases, prevent you from graduating on time.

Carefully consider the repertoire to determine if it is appropriate

for you to perform. If you have questions, contact the department Chair, Faculty Coordinator or the Assistant Vice President for Strategic Innovation and Special Initiatives who leads MSM's CII initiative.

## **Underrepresented Creators in the VACP Division**

The term underrepresented refers to persons who have not been traditionally included in the study, teaching and performance of Western European classical music. Each academic division at MSM has developed a list of what this means in their division. In the VACP Division they include creators who are:

- Indigenous, Native, First Nation or Aboriginal people
- People of Africa and descendants of the African diaspora—including both dispersal through colonization and the slave trade and through voluntary migration. This includes: African Americans, Afro-Caribbeans, Afro-Latin Americans, Black Canadians and many more
- Hispanic or Latinx people
- Asian American & Pacific Islander people (AAPI)
- Eastern Asia, South Asia & Western Asia (Middle Eastern) people
- Persons subjected to genocide during their lifetime—genocide is an internationally-recognized crime where acts are committed with the intent to destroy, in whole or in part, a national, ethnic, racial or religious group
- Women or Female-Identifying (lesbian & cisgender) people
- Transgender people
- Non-Binary people
- People with disabilities
- Neuro-divergent people—this may include persons with Autism spectrum disorder, Down syndrome, Dyslexia, Intellectual disabilities, Sensory processing disorders, Tourette syndrome and other genetic conditions that impact cognitive ability

Underrepresented does not include white/Caucasian creators who, as part of the traditional Western European classical music canon, were not recognized during their lifetime and may now be viewed as lesser-known or under-recognized. It also does not include some creators from the above identified groups whose works are well-recognized part of the canon—for example: Benjamin Britten, Francis Poulenc, Amy Beach, Clara Schumann, Pyotr Ilyich Tchaikovsky, George Frideric Handel, Jean-Baptiste Lully, Aaron Copland, Fanny Mendelssohn Hensel, Ricky Ian Gordon, Jake Heggie and others.

We do not discourage students from performing works by these creators, but because of efforts to bring recognition to certain creators over the last several decades, they no longer fulfill the underrepresented creator definition because they have achieved substantial recognition in current classical music practice.

## Repertoire Resources

There is a growing number of resources and databases that students can resource to fulfill the requirement for underrepresented creators as well as explore works by living creators. Here is an partial list to explore:

[Peter J. Sharp Library](#)—Cultural Inclusion Resource List

[songhelix.com](#)—Searchable database from University of Utah

[africandiasporamusicproject.com](#)—Searchable database compiled by Dr. Louise Toppin

[Music by Asian & Asian American Composers](#)—music for purchase from Theodore Front

[Kassidatabase](#)—Database of Art Songs by Women Composers by Logan Contreras

[latinamericanartsong.com](#)—a resource created by Devonna B. Rowe

[composerdiversity.com](#)—a database created by SUNY Fredonia

[Vocal Works by BIPOC Composers](#)—database created by Alexandra Smither

[theartsongproject.com](http://theartsongproject.com)—Living and Deceased Composer art song repertoire

[songofamerica.net](http://songofamerica.net)—a database of songs by American composers over 250 years

If you know of other resources, please notify the Division Dean so it can be added to next year's handbook.

## **Works By Living Creators**

To recognize and advocate repertoire created by living creators, students are encouraged to explore and include their works in their programming. Consider collaborating with an MSM composition major to premiere a new song. Such efforts will help new work to enter the repertoire and amplify the music being written during our lifetime. Contact Dean Reiko Feuting, [rfeuting@msmnyc.edu](mailto:rfeuting@msmnyc.edu) to connect you with a composition student.

## **Non-degree Recitals**

Students are encouraged to create their own performing experiences when they and their teachers feel they are ready. Students who want to schedule a non-degree recital should contact the Dean of Performance & Production before the beginning of the fall semester to inquire. Available spaces and dates will likely be limited to the fall semester or the few first weeks in the spring semester.

# **PERFORMANCE ENSEMBLES & REQUIREMENTS**

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## **Collaborative Piano Chamber Music Ensemble Requirement**

### *Instrumental Specialization*

MM students with an instrumental specialization are required to take two (2) semesters of chamber music ensemble and will be pre-registered for the requirement by the Registrar. Students must contact the Assistant Dean of Artistic Programs, Ed Gavin, and follow the procedures to be assigned to an instrumental chamber ensemble for the semester. CP students are strongly encouraged to request a piano/string or piano/wind group consisting of three or more players. Students are permitted to program works studied in their assigned ensemble on one of their degree-required recitals.

### **Programs That DO NOT Have A Chamber Music Requirement**

- PS, PPD and DMA instrumental-specialization
- MM, PS, PPD, DMA vocal-specialization

Students who wish to be assigned to a chamber ensemble, must request a placement from the Assistant Dean of Artistic Programs who will place you on a wait list.

### **CP Instrumental Seminar Chamber Music Concerts**

Each year the CP-instrumental faculty present concerts featuring performances of CP students with their instrumental partners and in larger chamber music works. Past performances have included the complete sonatas for piano and violin by Beethoven as well as selections from the works of Brahms and other major composers.

### **CP Vocal Seminar Concerts**

Each semester CP-vocal faculty present concerts featuring performances of CP students with singers enrolled in their seminar classes. Singers audition to participate in the seminars. Seminar

classes study and present art songs, chamber music and operatic repertoire in various languages and styles.

## **Requirements for Graduate and Post-Graduate Voice Students**

MM and PPD students are required to be enrolled in one ensemble each semester (but no more than two). Auditions are held in the week prior to the first week of classes for the fall semester and in November for the spring semester. The following productions and classes fulfill this requirement:

*Graduate Opera Theatre*—mainstage, chamber, opera scenes or New American Songbook cabaret productions and Graduate Opera Workshop.

*Chamber Music Classes*—*Songs of the Romantic Period or Russian Romances & Ballads*.

*Seminar for Collaborative Pianists & Singers*—taught by collaborative piano faculty. Students accepted into this program are expected to participate for the entire academic year. Auditions are held the week before fall semester classes.

## **Requirements for Undergraduate Voice Students**

### **Choral Ensembles**

All 1st and 2nd year undergraduate classical voice, piano, composition, guitar and organ students are required to participate in choir during their first four semesters. Students will receive specific information from the Large Ensembles Manager before the start of class about auditions.

Students will be placed in a choir according to their skill level and to maintain appropriate balance of voices. Students are expected to participate in the choir to which they are assigned for the entire academic year.

Upperclass and graduate students who would like to participate in a choir (for elective credit) should notify Hunter Lorelli, Large

Ensembles Manager, [hlorelli@msmny.edu](mailto:hlorelli@msmny.edu) after August 21 to receive audition information.

*MSM Chorale*—Rehearses on Tuesdays & Thursdays, 4-5:20 PM. This is the largest choir in which most students will be placed.

*Chamber Choir*—Rehearses on Tuesdays & Thursdays from 2:00PM-3:20PM. This is a select choir of 24-36 students.

*Introduction to Ensemble Singing*—This is a small ensemble that provides students with no singing or choral ensemble experience an opportunity to build basic musicianship, vocal and ensemble participation skills.

### **1st & 2nd Year Vocal Performance Class (UPC)**

Freshmen and sophomores are assigned to one of three sections of UPC. Though each section is taught by a different instructor, the goals are the same- to build foundational skills in

rehearsal preparation, stagecraft, interpretation, auditioning and professionalism. Classes will present recitals during Friends and Family Weekend in the fall, and performances of opera, operetta and musical theatre excerpts in the spring.

Sophomores will be placed in a different section from their first year to provide opportunities to work with a different instructor and to collaborate with different peer colleagues in order to develop important professional skills essential for a successful career.

### **Undergraduate Opera Theatre (UGOT)**

Juniors/3rd year and Seniors/4th year students participate in UGOT. Students will receive detailed information from the Office of Theatrical Productions (OMT) prior to the start of the new academic year.

Auditions for the fall scenes program are held during the first full week of classes in September and in December for the spring productions.

Rehearsals are on Tuesday, Thursday and Fridays from 4-6:50 PM (except the spring chamber opera that rehearses Tuesday and Thursdays only). The fall semester is typically a large opera

scenes program in Ades Performance Space and the spring semester features two productions—a smaller cast chamber opera in Greenfield Recital Hall and a larger cast opera or operetta in Riverside Church Theatre.

*Singers and Collaborative Pianists Seminar* (full year)

See description in Graduate Ensembles. Sophomores, juniors and seniors are eligible to audition with permission of their voice teacher.

*The New American Songbook*: See description in Graduate Ensembles. Sophomores, juniors and seniors are permitted to audition with approval of their voice teacher.

# **COLLABORATIVE PIANO PRACTICUM**

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## General Information

All MM, PS and PPD students are required to participate in the Collaborative Piano Practicum course each semester they are enrolled for full-time study. This means that MM and PPD students must be enrolled for four semesters and PS students must be enrolled for two semesters. DMA students do not have a practicum requirement.

All vocal practicum hours will be assigned by Coordinator of Collaborative Pianists, Djordje Nestic, in consultation with CP Department Chair John Forconi, and supported by Patron Services and Artistic Staff Coordinator, Veronica Mak.

All assignments, hours, assessments and payment processes will be managed electronically. CP students who are enrolled in a diction class will not receive practicum hours for that class.

CP majors must complete a Coach & Pianist Information Form at the beginning of the fall semester that will be sent to students via email from [collaborativepiano@msmny.edu](mailto:collaborativepiano@msmny.edu).

## Assignment Classifications

### *Vocal studio and voice-related regular classes/ensembles*

- Studio voice lessons
- Diction, vocal literature or vocal performance classes
- Choral ensemble assignments
- Opera theatre assignments
- Instrumental studio and specific event assignments/performances
- String, wind or brass studio lessons
- String, wind or brass performance classes
- Vocal or instrumental masterclass auditions & assignments
- Juries for voice or instrumental students
- Orchestral ensemble—symphonic or chamber orchestra

- Concerto competition auditions
- CCRCI-community outreach department assignments
- Playing for vocal or instrumental recitals of other students
- Playing for departmental or class recitals

## Required Hours per Semester

CP students registered for Practicum must meet a specific number of hours each semester they are registered. Students must complete and electronically verify their hours worked (along with instructor signatures) each week. Students must not accumulate more than the required number of Practicum hours each semester. Students who complete their designated hours for their assignment before the end of the semester are eligible to be paid for the remaining hours worked for the semester if approved by the Associate Head of Collaborative Pianists. See Payroll Procedures below for more information.

### *Vocal Specialization Majors*

Each semester students are required to fulfill:

- 4 hours per week in a vocal assignment for a total of 56 hours per semester and,
- 2 hours per week in an instrumental or specific event assignment for a total of 28 hours per semester

### *Instrumental Specialization Majors*

Each semester students are required to fulfill:

- 4 hours per week in an instrumental or specific event assignment for a total of 56 hours per semester and,
- 2 hours per week in vocal assignment for a total of 28 hours per semester

## Procedures & Responsibilities

When CP students receive their assignments for the semester they should contact the instructor/director of the course and introduce themselves and to learn about expectations for for the semester.

It is expected that CP students will take each practicum assignment seriously, always conducting themselves in a professional manner. This means:

- Arrive on time and prepared to play
- Do not check or use your mobile phone or other electronic devices during the lesson, class or rehearsal unless it is required (example: metronome app).
- If the instructor is speaking for an extended period, you are expected to remain attentive when not playing.
- Complete and verify your hours worked weekly.

If you become ill, injured, or an emergency prevents you from playing:

1. Immediately contact [collaborativepiano@msmny.edu](mailto:collaborativepiano@msmny.edu) as well as the instructors whose courses you will miss. If you seek medical help or will be out of school for more than two days, you must also notify the Office of Student Affairs. You may be required to show proof of a doctor's visit afterwards.
2. Find a substitute from the current approved list of CP students and artistic staff (staff pianists). The list will be made available to you by the end of September. Make sure that the substitute will be able to do what is expected for the assignment. Any problems that occur is your responsibility.
3. Contact the instructor(s) and provide the names and contact information of your substitute(s).

## Instrumental Studio Lessons

CP students assigned to instrumental studio lessons are required to rehearse with the student for one hour for every lesson they play. The rehearsal hour is counted as one practicum hour.

## Extra Fees or Charges

CP students are not permitted to charge a fee for the rehearsal unless it exceeds the one-hour required for instrumental studio lessons. CP students must inform their assigned partners about any extra charges before the rehearsal continues and to determine when and how the extra time will be compensated. MSM will not compensate CP students for the extra time they spend rehearsing.

## Masterclasses

One hour of a masterclass assignment = two hours. Each masterclass CP assignment includes one hour of rehearsal prior to the masterclass. Students playing for singers in masterclasses cannot schedule the rehearsal on the day of the masterclass. The rehearsal must take place before the day of the masterclass.

## Voice Juries

Voice juries are scheduled in 8 or 10 minute increments and are counted at the rate of  $\frac{1}{2}$  hour per jury. Vocal jury playing includes an additional  $\frac{1}{2}$  hour of rehearsal prior to the jury. The rehearsal must take place before the day of the jury.

## Instrumental Juries

Instrumental juries are counted at a rate of 1.60 hours per jury. Instrumental jury playing includes one hour of rehearsal prior to the jury.

## Payroll Procedures

If you complete all your practicum hours before the end of the semester, you then become eligible to be paid for the remainder of your assignment(s) in that semester.

# VOCAL COACHING

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## Classical Voice Majors

An essential part of the skill-building team for a developing singer is the vocal coach. In western European classical training, a vocal coach is a classically-trained pianist who is fluent in or knowledgeable of multiple languages and supports singers in reinforcing musical style and expression, authentic diction, and nuanced ensemble collaboration. The vocal coaching staff at MSM is comprised of current collaborative piano majors, recent alumni of the collaborative piano program and professional vocal coaches.

*Coaching sessions are not for learning notes and rhythms.*

Singers are expected to go into a coaching session warmed up and ready to participate in artistic collaboration and exploration. If mutually agreed to, students may ask the coach to record a practice track during their coaching session. Coaches cannot record practice tracks outside of the coaching session.

Singers must complete a Vocal Coaching Request Form at the beginning of the fall semester. Students will be sent the link to the form from [collaborativepianist@msmny.edu](mailto:collaborativepianist@msmny.edu).

There are two types of vocal coaching available to each classical voice major:

1. **Studio Vocal Coaching:** Each classical voice major who is enrolled full time (12 credits +) is entitled to Studio Vocal Coaching every semester, except in the semester when presenting their degree-required recital.
2. **Degree-Required Recital Coaching:** In the semester when they are presenting a degree-required/graduation recital, classical voice majors are entitled to choose from different options to prepare them for their recital.

\*Juniors—see description in Studio Vocal Coaching.

## Studio Vocal Coaching

First-year/freshman undergraduate students receive ten (10), 30-minute coachings per semester (Option C30 on the form).

\*Juniors presenting their degree-required 30-minute recital and all other students not presenting a degree-required recital, receive ten (10), 60-minute coachings per semester (Option C60 on the form).

## Degree-Required Recital Vocal Coaching

All students (except Juniors) who are planning to present a degree-required recital in a given semester must submit a Vocal Coaching Request Form at the beginning of the semester choosing one (1) of the following options:

- Option A—Eight (8), 1-hour coachings with a Recital Coach. This option provides both voice major and their recital pianist an opportunity to coach with a member of the Collaborative Piano Faculty or designated Recital Coach. Students must verify with the coach if they are required to arrange for a pianist to play for their coachings.
- Option B—Five (5), 60-minute recital coachings with a Recital Coach + five (5), 60-minute coachings with a Studio Coach. This option provides an opportunity for voice majors to work with their Studio Coach (who may also play for the recital) and for them to be coached by a designated Recital Coach (in preparation for the recital. Students must verify with the recital coach if they are required to bring a pianist to play for their coachings.
- Option C60—Ten (10), 60-minute coachings with a Studio Coach. Choosing this option will provide more coaching sessions with the same Studio Coach (who may also play for the recital). You must choose four (4) Studio Coaches and rank them in order of preference.

## Responsibilities

After you have been assigned a coach, you must contact them to schedule your coaching sessions. It is the student's responsibility to attend each scheduled session on time and prepared. If you are unable to attend a coaching, you must notify the coach at least 24-hours prior to the scheduled coaching—or you will forfeit the coaching. In cases of sudden illness or an emergency, students must contact the Office of Student Engagement and the coach about your absence.

If a coach cancels less than 24 hours prior to a scheduled/confirmed coaching, students should notify [collaborativepiano@msmny.edu](mailto:collaborativepiano@msmny.edu).

All coaching sessions must be completed before the last official day of the semester. Coachings will not be made up after the official end of the semester or in the following semester. Any additional coachings beyond the specified number with your coach must be negotiated directly with the coach and paid for by the student. MSM will not pay for additional coachings.

## Recital Pianists

Students should confirm who will play for their recital performance at the beginning of the coaching process. While it is common for coaches to play the student recitals, it must be confirmed and not assumed. Students should verify all terms of agreement (i.e. the coach's fee for playing the recital, date/time/location of dress rehearsal, date/time/location of performance, and when payment of services is expected) under which that will occur. Students and recital pianists are strongly encouraged to confirm any agreement in written form (email) prior to the first coaching for the recital. MSM will not intervene in this process between the singer and recital pianist.

MSM will provide an honorarium (determined by the School) to an MSM artistic staff pianist or, (if pre-approved) a collaborative piano student for playing:

- Undergraduate Junior 30-minute half recitals

- Currently enrolled Collaborative Piano majors collaborating with voice majors on their degree-recital recitals.

## Required Documentation

*Domestic students*—a valid government-issued photo ID and a social security number.

*International students*—a valid passport and visa, plus a social security number (card). You will need to meet with the Director of International Students to apply for your social security card. It can take up to 4 weeks or more to receive your card after you submit your paperwork.

Note: Students with an F-1 Visa status may only work up to 20 hours per week when school is in session. When school is not in session (i.e. winter and spring break, and summer break) students can work more than 20 hours per week. Keep this in mind towards the end of the semesters or when make up lessons begin to accumulate.

Once your required practicum hours for the semester have been verified and approved by the Department Chair of Coordinator of Collaborative Piano Services, contact Eileen Quinn, payroll manager in the Business & Finance Office and she will provide the necessary forms for you to complete to be paid. In some cases, it may be best to go ahead and complete the forms early so that everything is in place if you do exceed your practicum hours during the semester.

You must submit your paid hours every two weeks, according to the payroll calendar. You are not permitted to wait and submit all of your paid hours at one time at the end of the semester. You will receive complete information about timesheet submission deadlines from Madeline Tolliver or Veronica Mak.

# **ADDITIONAL OPPORTUNITIES**

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## **Masterclasses & Guest Artists**

MSM hosts masterclasses and other activities with some of the world's leading professionals each year, many of whom are MSM alumni. Information about classes and auditions will be sent directly to students and faculty when they are scheduled.

Voice majors must audition to participate in masterclasses with approval from their primary teacher. Audition information will be announced after the school year begins.

The Chair of Collaborative Piano and the Associate Head of Collaborative Pianists consults with CP faculty to assign CP-vocal students to play for vocal masterclasses. The Chair of Collaborative Piano will consult with CP faculty and assign CP-instrumental students for their masterclasses.

## **Competitions**

### **Fuchs Chamber Competition**

The Fuchs Competition is sponsored by the Chamber Music department. It is open to chamber groups at MSM and is aimed at identifying the highest quality student chamber group ensemble each semester. The competition is open to registered chamber groups. Winners of the competition are featured in a special winners' concert in Greenfield Recital Hall. The Department Chair will notify students when auditions will be held.

Competition Winners' Concert: December 10, 2024, 7:30 PM,  
Miller

Competition Winners' Concert: April 30, 2025, 2-6 PM, 7:30 PM,  
Greenfield

### **Eisenberg-Fried Concerto Competition**

Auditions are held each February in the following departments: strings, piano, woodwind, and voice; brass auditions alternate years with harp/percussion/ guitar. Classical voice students (juniors, seniors, MM, PS, PPD or DMA) may audition with approval from

their studio teacher. Students will receive complete audition information from the Dean of Performance & Production after the spring semester begins.

Students must be prepared to perform their entire work from memory and bring their own pianist to the audition. Audition time slots are approximately 15-minutes in length so singers should be prepared to perform 10 minutes from the work that they feel best represents the overall work and their ability to perform it at an exceptionally high level.

An adjudication panel consisting of professionals from outside of MSM will have the opportunity to ask for an additional 5-minutes of music from the work.

Singers are welcome to select works that are between 8-30 minutes in length that is accompanied by orchestra or chamber orchestra. Operatic arias, oratorio arias or chamber music are not permitted. For the 2024 Concerto Competition, singers may not audition with the following works that have been recently performed:

- Vaughn Williams—*Five Mystical Songs* (2023, James Harris)
- Mozart—*Vorrei spiegarvi, oh Dio*, K.418 (2022, Shan Hai)
- De Falla—*Siete canciones populares Españolas* (2021, Rosario Hernandez)

The winner from the voice department performs their work with the MSM Symphony Orchestra or chamber orchestra during the following academic year, even if they are graduating in the semester they win. The soloist is paid a small honorarium after they perform the work with the orchestra.

## **Balsam Duo Competition**

The Artur Balsam Competition for Duos takes place in alternate years in the spring semester and includes preliminary and final rounds. Repertoire includes complete sonatas from various periods including one specified sonata for each type of instrument. The 1st, 2nd and 3rd place winning duos receive cash prizes and perform a recital in Greenfield Recital Hall. The next competition will be

during the spring 2025 semester. Information will be shared with students by the Chair of Collaborative Piano.

## **Alan M. & Joan Taub Ades Vocal Competition**

The Ades Vocal Competition is held each spring and is open to graduating voice majors ready to embark on their professional career. Substantial monetary prizes are awarded to the winners to use as they transition from school to establishing a career.

Singers who are completing their formal education are eligible to audition. This means that graduating students who plan to continue their education/ training at MSM or another academic institution in any degree, certificate or diploma program in the next three (3) years are not eligible to audition. Graduating students who are accepted into a professional opera or music organization's young artist program (YAP) not affiliated with an academic institution are permitted to compete. The competition dates will be announced before the end of the fall semester.

Singers should plan to prepare a complete professional audition package that includes at least five (5) pieces—four (4) must be operatic arias and one (1) selection can be an art song. One of the five pieces must be by an underrepresented creator. Chamber music or pieces that require an additional instrumentalist are not permitted. Repertoire must be memorized and should represent at least four (4) languages and music styles. Singers must bring their own pianist collaborator.

The competition has two rounds with the second (final) round open to the public. A different panel of invited industry professionals will adjudicate each round. Substantial monetary prizes are awarded to the winners that can be used for professional development purposes upon successful completion of their degree from MSM.

# Free Tickets & Student/Discounted Tickets

One of the best reasons to attend school in NYC-RUSH TICKETS!

Metropolitan Opera

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[Broadway Shows](#)

The VACP Division often receives free tickets to performances, competitions and gala events in the city. When possible, information will be listed in [VACP Updates](#), sent by the Division Dean or Erin Reppenhagen in the Provost's Office. Students will be sent a link to register and all names will be entered into an online random-selection platform.

